

Kultural na Pamamahala

AFL 709d

Saturday 2.30nh hanggang 5.45nh

Randy T. Nobleza/ PHARFIL 11481161

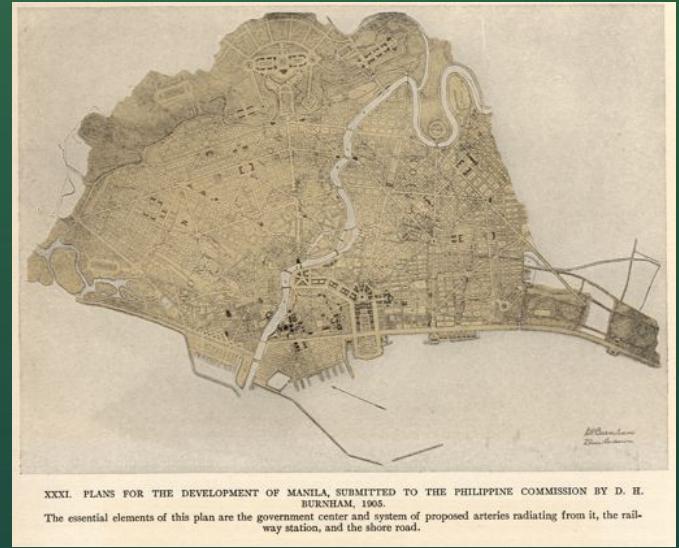
NILALAMAN

- Cities of Culture and Urban Regeneration (Evans)



Cities of culture and urban regeneration

- The celebrated cultural city and capital is neither a new phenomenon nor one that necessarily outlives particular empires and the effects of social, political and other forces of change.



XXXI. PLANS FOR THE DEVELOPMENT OF MANILA, SUBMITTED TO THE PHILIPPINE COMMISSION BY D. H. BURNHAM, 1905.
The essential elements of this plan are the government center and system of proposed arteries radiating from it, the railway station, and the shore road.

Supra-national regions

- European Union (EU)
- NAFTA (USA, Canada and Mexico)
- Inter-American
- Caricom (Caribbean)
- ASEAN (South East Asia)
- MERCOSUR (etc.)

- At once the centre for the production and diffusion of a ‘western’ mass culture, it is also through the diversity of its peoples, its ethnicities. Its subcultures, its alternative cosmopolitanisms, its representations of both the core and periphery, also an instrument for changing that ‘western’ culture... it is not only the economy which is being restructured but also, the nature of the national culture and identity. (King, 1990, 150)

Regional centers:

- Spain – Barcelona, Bilbao
- Scotland – Glasgow
- Germany – Frankfurt
- England (Huddersfied, Manchester, Sheffield)
- France (Lyons, Grenoble, Rennes, Montpellier)



Regional centers:

- Traditionally American cities have rose economically and then with flourishes of boosterism and unabashed civic pride, have created the amenities that define a city as great-parks, museums, sorting arenas, public plazas, tree-lined boulevards. In fact that is what Louisville Kentucky did in the age of prosperity. But when economic prosperity flagged the city made the unorthodox decision to see if the tail can wag the dog - to see if by concentrating on amenities, quality of life and the tourism, it hopes those things will engender, it can assure prosperity back in a lively revitalized Louisville (mcnutt etal, 1986: 95)

Regional centers:



- Now cities are capitalizing on their traditional assets – art and culture – to revive their downtowns. They are turning to museums, performing arts centers, theaters, opera houses and concert halls to spur economic growth (national building museum 1998)

Regional centers:

- The extent to which differing models and approaches to urban regeneration through cultural development are apparent in North America, Continental Europe and more recently in Australia and South East Asia depends in part on the obvious social and political differences that pertain and the influence of historicity and symbolism which individual cities retain.

Regional centers:

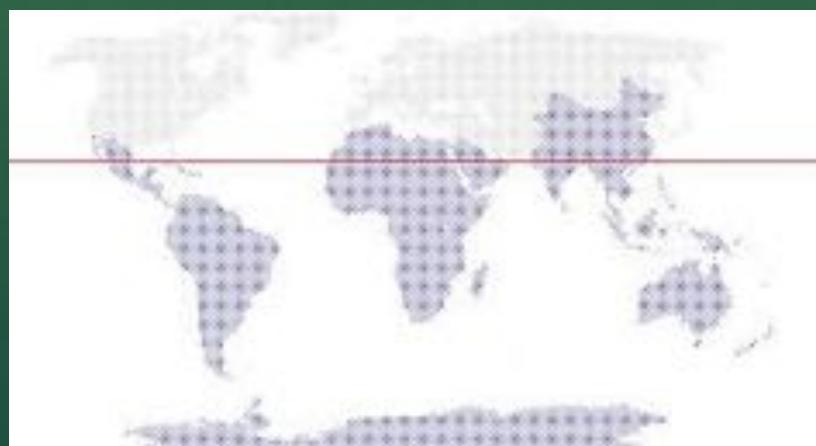
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Regional centers:

- The urban regeneration process which itself has shifted in direct relation to global capital, geopolitical and supply and demand movements – eg. The over-supply of office space; new technology in design and information flows, growth in residential and leisure-retails development; South East Asian economic and political crises etc continues however to look to opportunities for value-added and ‘quality’ to major development projects, including design, animation, public realm (eg. Landscaping, public and high art temples).

Regional centers:

- Cultural cities of the ‘south’ and westernized urban planning Globalization isn’t a universal process that operates in all fields of human activity in the same way. (hobsbawm, 2000: 62)



Regional centers:

- In Japan and other Asian cities, a new middle class is also emerging as it did in Europe: 'open to the new and anxious for urban sophistication, they are the ideal consumers of the cultural products of their new global market...however they are also profoundly conservative in social terms...a hybrid of westernized modernism and nationalist tradition.
(Hanru and Obrist 1992:12)

Regional centers:

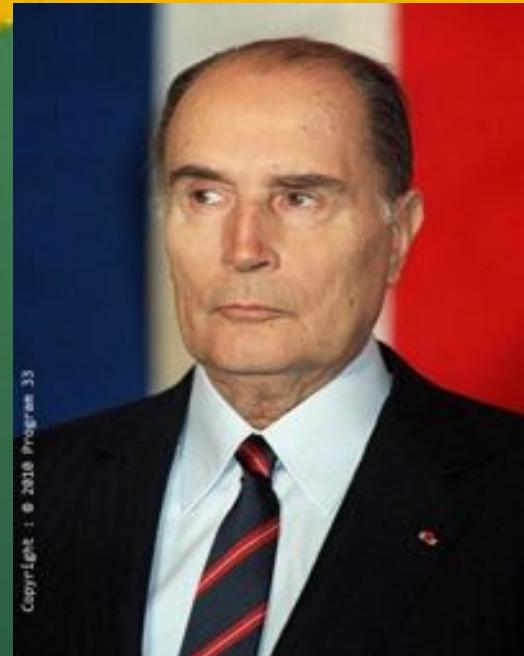
- The most prominent examples of cultural fusion in the arts do not come from global centers but rather from the world's periphery, they represent primarily an attempt at localization of global stylistic trends - the fusion of western artistic styles or forms with local third or fourth world cultural elements (cohen, 1999:45)

Regional centers:

- The green urban elements distinguish and give character; they divide and structuralize, get build together and create wholeness; they facilitate orientation; they have a contrasting and a softening effect; they create a human scale; they reflect cultural and natural history; they symbolized and represent (eg. Nature, park, countryside); they show culture. Art and architecture and they are important for the visual image and for the public image of the city (worpole etal. 1999)

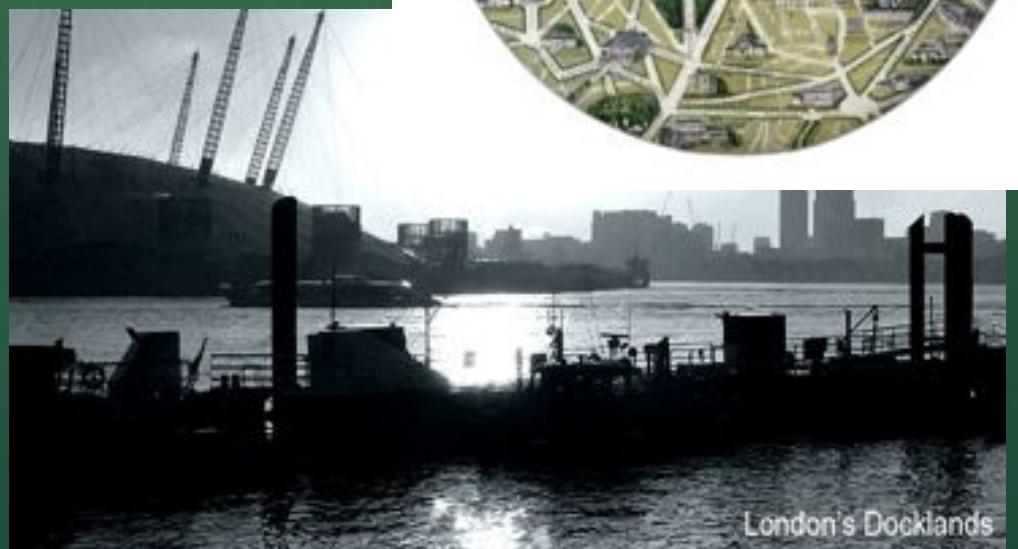
A tale of two cities

- The Thatcher and Mitterand eras provide two world city examples, in particular the differing approaches to the generation of major subregional areas in London and Paris and their respective regimes. London and Paris also represent particular old cultural capital and touristic cities, given their similar scale of visitor activity and diversity.
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A tale of two cities

- East London - Docklands
- Parisian - grans travaux
- La Defense
- La Villette



London's Docklands

Festivals, expos, and the mega-event

- The expo is to the city what fast food is to the restaurant. It is an instant rush of sugar that delivers a massive dose of the culture of congestion and spectacle, but leaves you hungry for more (sudjic. 1993:213)
-



Festivals, expos, and the mega-event

- A public themed celebration which is concentrated in time and delivered with a clear purpose (getz)



- The regenerative potential of festival locations, as well as the events (or series) themselves, has also been an important component of urban revitalization, programmes and developments, in Europe, Australia and North America and the awareness created through the hosting of mega-events notably, sporting competitions, has been a universal panacea for developing country and advanced state alike.

The great exhibitions

- The renowned great exhibitions and early world fairs were held in another age. However they still provide a hint of the formula required to succeed and maintained visitors after the launch year. The largest exhibitions (10-12 million visitors/ year) all had the features of sprawling sites, a wide range of categories, 'produce' and very vocal government participation.

Grands travaux and projects

- Like the mega-event, cultural planning in terms of local amenity and assessment of need and preferences are seldom considerations in the mega-architectural Grand Projects that have served as national political-cultural statements, whether inherited from city fathers or promoted by contemporary government – city, regional or national and patrons

Festivals, expos, and the mega-event

- The extent to which states (or towns and cities) do not have their own historical museums, do not have self-conscious 'cultural policies' do not have historically – informed conservation policies are not concerned about cultural homogenization, national identity and westernization, is the most accurate and telling comment on the uniqueness of their cultures and sub-cultures; the degree to which cultures are self-consciously 'different' is an indication of how much they are the same. (king, 1991:153)
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Festivals, expos, and the mega-event

- The beauty of a house or a building (be it a church, palace, arsenal or summer house), presupposes a concept of its perfection (kant)
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Festivals, expos, and the mega-event

- The museum today is, no longer certain if its role, no longer secure in its longevity, no longer isolated from political and economic pressure or from the explosions of images and meanings which are, arguably transforming our relationships in contemporary society to time, space and reality. (giddens, the consequences of modernity)

Festivals, expos, and the mega-event

- The self-conscious city of nature has long and varied antecedents although today none can claim the centrality that arts had in either society or in the urban morphology of pre-industrial and original renaissance cities. “the dual notions of the cultural economy between ‘the commercialization of historical heritage or large-scale public investment in artifacts of collective cultural consumption in the interest of urban renovation.

Festivals, expos, and the mega-event

- Monopoly powers of place-all points to both a lack of planning, of cultural planning even where culture is the prime elements and a crisis in local governance. This therefore reflects the regimes and power-play existing in the development and broker the global with the local. (building design 2000: 5)